



DALLAS MUSEUM OF FINE ARTS

DIMEA

TEXAS ART







# TEXAS

## PAINTING AND SCULPTURE

*in the Collection of the*

## DALLAS MUSEUM OF FINE ARTS

**T**exas painting and sculpture is catalogued separately in this handbook not only for convenience of reference, but also for more detailed treatment than would be possible in the general catalogue of the Museum's American collection where Texas art properly belongs.

From the earliest days of its organization in 1902, the Dallas Art Association has consistently shown a particular interest in either sponsoring or acquiring the best work by Texas artists. The artists have never achieved wealth by this procedure, but they have had the support and admiration of the art groups to the fullest extent of current funds. In addition, private collectors have shown a more than average acumen in selecting work by the best Texans, and some of these items have gravitated as gifts to the museum.

However, many of the most important examples in the museum's collection have been acquired through jury action and by receiving purchase prizes offered by citizens and industries in the State. This procedure, while being very important in its competitive aspect, has resulted in some duplication and an overemphasis on works by Dallas artists. In recent years, this lack of balance has been corrected and the scope of the Texas collection has been widened according to plan by the Museum's Acquisition Committee acting after recommendations have been made by important out-of-State art juries.

At this time the museum's collection of Texas art is good, offering the visitor a record of the distinctive painting and sculpture by the talented artists of this region. The collection will continue to be enlarged each year with examples of work by younger artists as well as the few established artists not already represented.

# Texas Painting

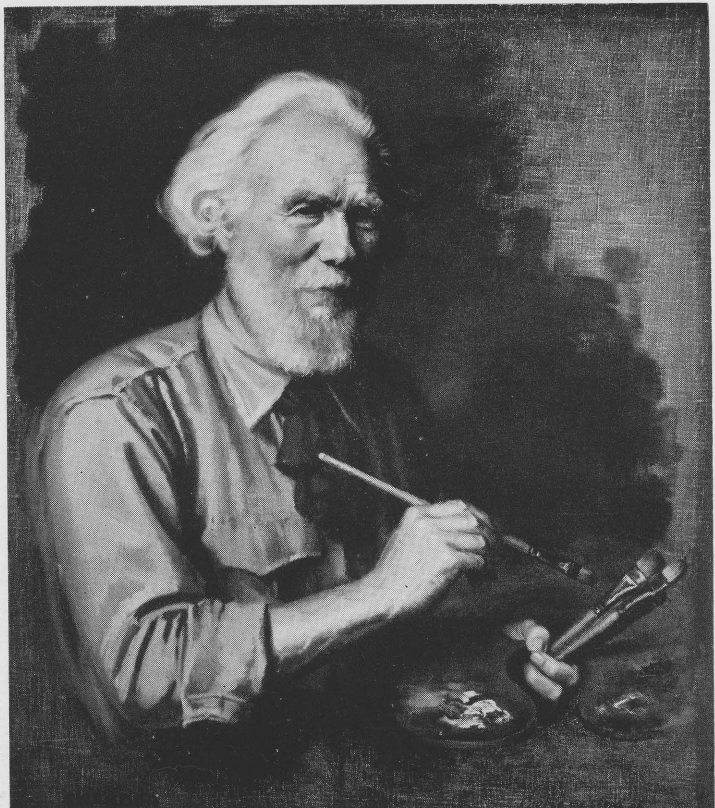
Like a small action in one sector of a broad campaign, Texas artists discovered Texas soon after American artists had discovered America at the turn of the century. Texas had a wealth of natural material for artists. Into the eastern part of the State flowed an overlap of the Old South forming a region where people best knew the moss hung oak, the swamp, the piney woods, the cotton farm. There was an enormity of gulf coast with wharves and boats punctuating the long stretches of shore that were ablaze with light and color. There was Mexico, tropical and teeming, across the sandy, rocky verge of the Rio Grande, a country that had spilled its people, its customs, its culture across into Texas for so long a time that certain parts seemed inseparable. And, in the northern section there were Indian influences and enough of mountains to link Texas to the tail of the Rockies. Overhead there were the Texas skies equal to the skies of Southern Europe.

But most influential, there was the fabled wonder of the West; canyon, caprock and prairie, mustang and coyote, cowboy and ranger, and a lot of cactus. Some Dallas artists pioneered in telling the story of the West, and their paintings were among the first purchases made by the Dallas Art Association. Since that beginning, almost 50 years ago, the emphasis remained on local impetus.

In the groundswell of regionalism that overwhelmed the Thirties, there was, in Dallas, a corps of young artists who were doing well at winning prizes and adding lustre to the reputation that Dallas had as an art center. These artists formed the nucleus of a statewide aggregation of painters and sculptors of ability. The original vigor and freshness of this group found expression in a ready-made opportunity in another form of regionalism, the crisis of the depression with its social and natural tragedies. Everywhere appeared paintings of ravaged farms with the ramshackle houses deserted, the land serrated by erosion, the barns left empty and open with the tenant farmer families piled into jalopies bound for a new Eden. There was more to the art movement than propaganda for the neglected; there was more significance than the production of a kind of jack-rabbit art.

As for art, the effect was fine for both artist and public. It was good to learn that in our state there were artists quite able to stand alongside the other leading exponents of regional art. Most important, scenic picturesqueness was no longer enough—the world of ideas had become part of artistic content for local creators and patrons alike. Also, as the impact of the international modern movement became widespread, Texas artists added more basic technical knowledge to their already proven ability of having something to say in the arts.

DOUGLAS CHANDOR,  
*"Portrait of Frank Reaugh,"*  
oil. Lent by Reaugh Art Club.







FRANK REAUGH, (1860-1945): "Driving the Herd," oil. Dallas Art Association Purchase, 1907.

JULIAN ONDERDONK, (1882-1922): "Road to the Hills," oil. Gift of Dallas Shakespeare Club in memory of Mrs. Elizabeth Patterson Kiest, 1919.



EDWARD G. EISENLOHR, b. 1872: "Spring Thaw," oil. Lida Hooe Memorial Fund Purchase, 1945.



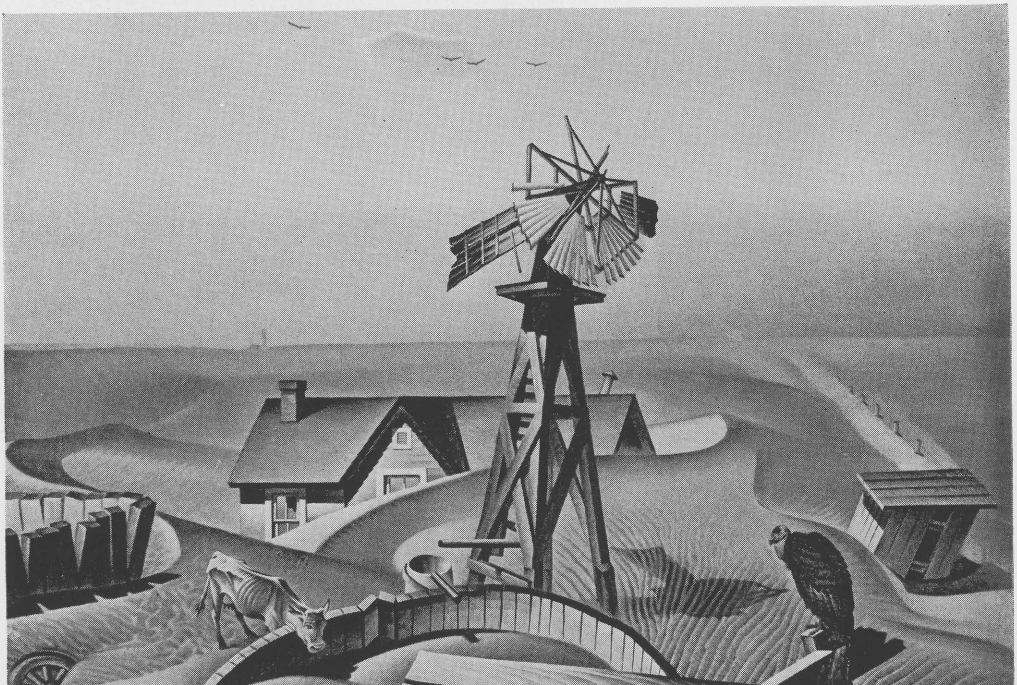


REVEAU BASSETT, b. 1897: "Sunset," oil. Gift of Mr. Summerfield G. Roberts, 1949.

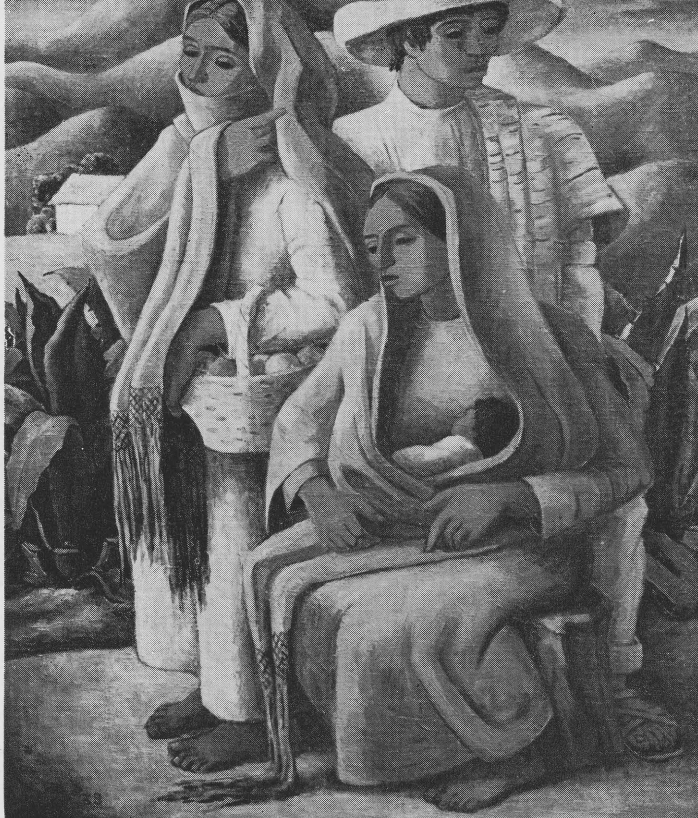


OLIN H. TRAVIS, b. 1888: "The Ozarks," oil. Gift of Mrs. J. Warren Jones in memory of her son, Billy Kendall, 1923.

ALEXANDRE HOGUE, b. 1898: "Drouth Stricken Area," oil. Dallas Art Association Purchase, 1945.







EDMUND KINZINGER, b. 1888: "Mexican Family," oil. Lida Hooe Memorial Fund Purchase, 1945.



PERRY NICHOLS, b. 1911: "West Texas Snow," egg tempera. Hopkins Memorial Purchase Prize, Dallas Allied Arts Exhibition, 1941.



DONALD S. VOGEL, b. 1917: "Evening," oil. Kiest Memorial Fund Purchase Prize, Dallas Allied Arts Exhibition, 1944.

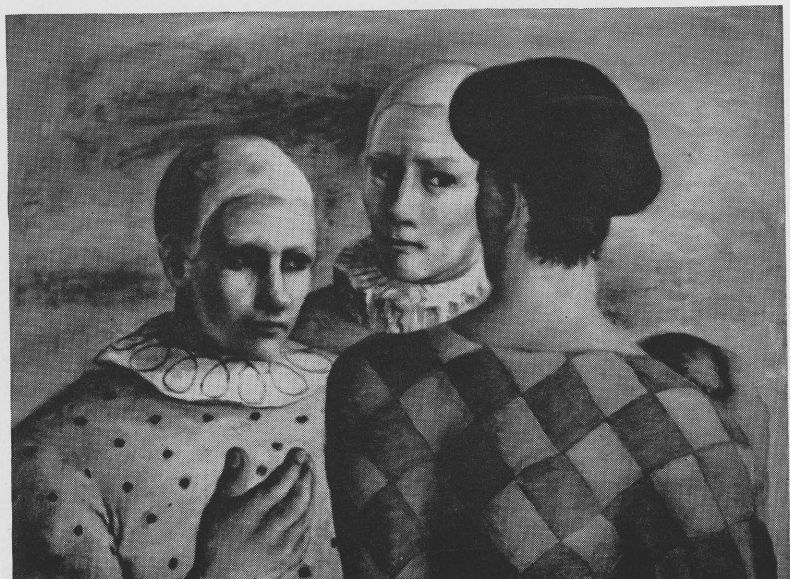


JULIUS WOELTZ, b. 1911: "Slum Clearance," tempera. Lida Hooe Memorial Fund Purchase, 1945.

OTIS DOZIER, b. 1904: "Along the Arkansas," oil. Dallas Art Association Purchase, 1945.



DICKSON REEDER, b. 1913: "The Dispute," oil. Lida Hooe Memorial Fund Purchase, 1945.

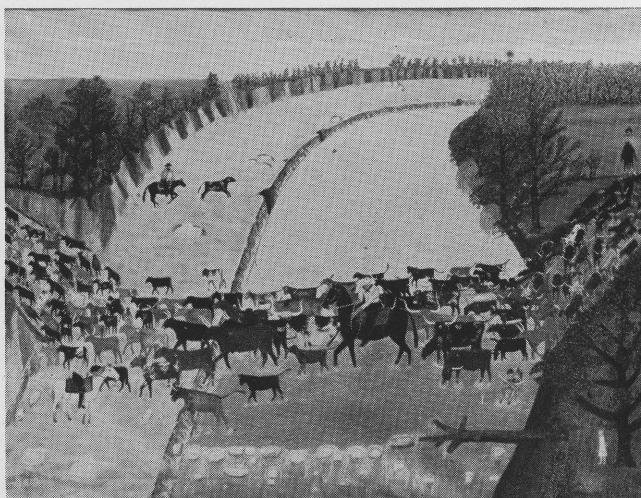






RUSSELL VERNON HUNTER, b. 1900:  
*"Sunday After Dinner,"* oil. Dallas Art  
 Association Purchase, 1948.

CLARA WILLIAMSON, b. 1875: *"Get  
 Along Little Dogies,"* oil. E. M. Dealey  
 Fund Purchase Prize, Dallas Allied Arts  
 Exhibition, 1946.



CHARLES T. BOWLING, b. 1891:  
*"Meadow Wind,"* watercolor. E. M. Dealey  
 Fund Purchase Prize, Dallas Allied Arts  
 Exhibition, 1943.





HARRY CARNOHAN, b. 1904: "Texas Landscape," oil. Neiman-Marcus Company Purchase Prize, Dallas Allied Arts Exhibition, 1935.

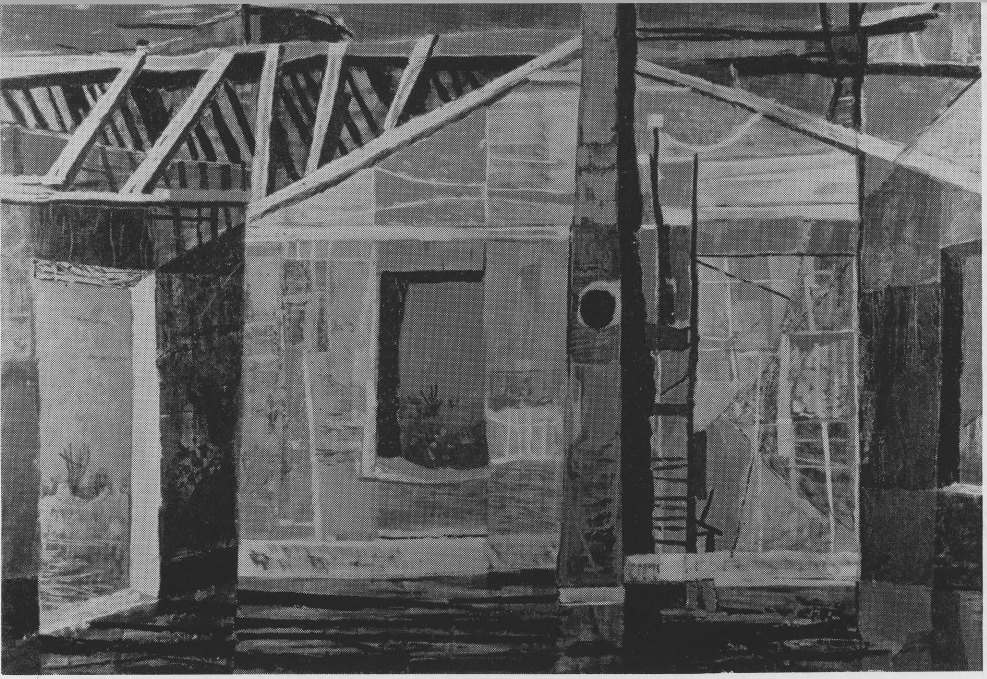


JANET TURNER, b. 1914: "Wash Day," tempera. E. M. Dealey Fund Purchase Prize, Texas Painting and Sculpture Exhibition, 1950.

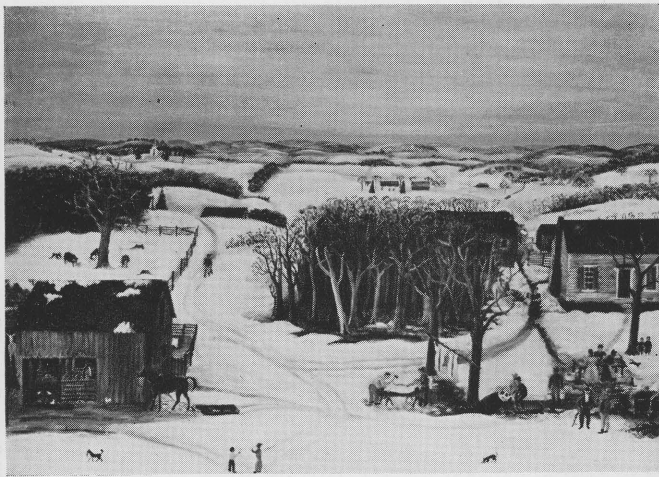


JERRY BYWATERS, b. 1906: "On the Ranch," oil. E. M. Dealey Fund Purchase Prize, Dallas Allied Arts Exhibition, 1942.





WILLIAM LESTER, b. 1910: "Old Fort Davis," oil. Dallas Art Association Purchase, 1951.

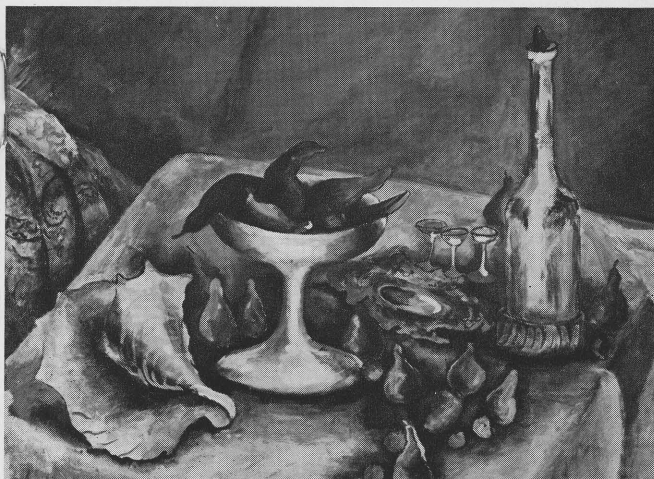


H. O. KELLY, b. 1884: "Hog Killing Time," oil. Dallas Art Association Purchase, 1950.

EVERETT SPRUCE, b. 1907: "Night," oil. Kiest Memorial Fund Purchase Prize, Dallas Allied Arts Exhibition, 1938.



(Below) VERONICA HELFENSTELLER, b. 1910: "Still Life," gouache. Lida Hooe Memorial Purchase, 1945.



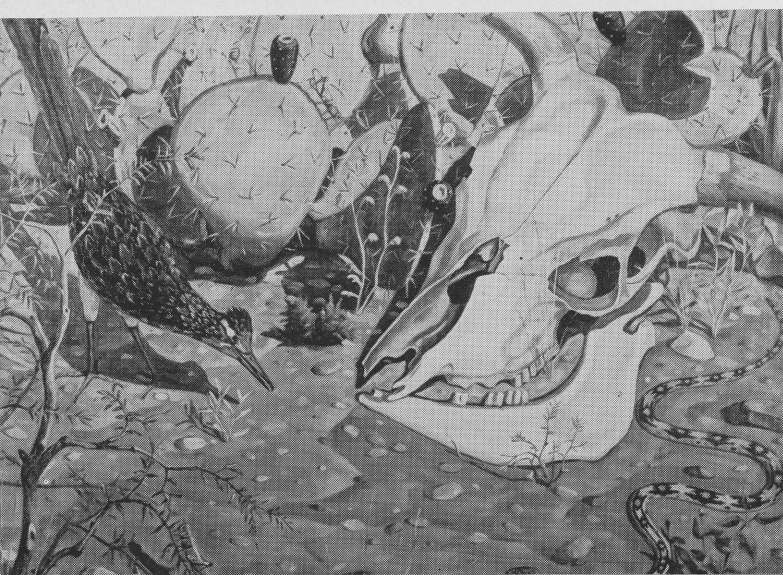


(Above, left) FRANCES SKINNER, b. 1902: "Lewellyn," oil. Kiest Memorial Fund Purchase Prize, Dallas Allied Arts Exhibition, 1941.

(Above) AMELIA URBACH: "The Letter," oil. Kiest Memorial Fund Purchase Prize, Dallas Allied Arts Exhibition, 1939.



H. O. ROBERTSON, b. 1887: "Winter Afternoon," oil. Fred Florence, Titche-Goettinger and Sanger Brothers Purchase Prize, Dallas Allied Arts Exhibition, 1937.



FRED DARGE: "Survival of the Fittest," oil. Anonymous gift, 1944.



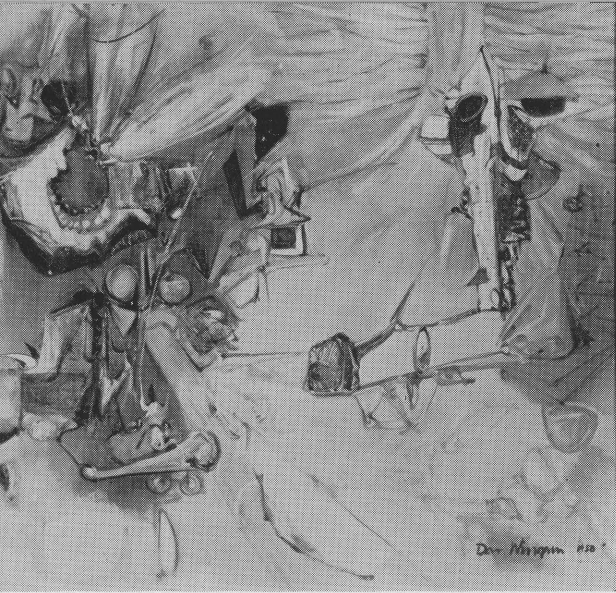


E. M. SCHIWETZ, b. 1898: "The Fulton House," mixed media. Lida Hooe Memorial Fund Purchase, 1947.

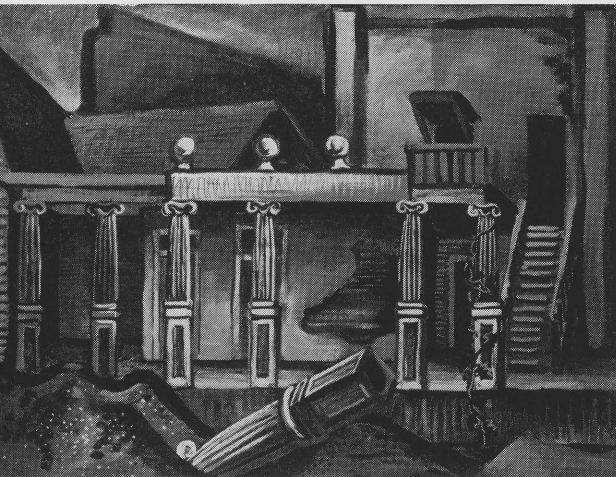
EMILY GUTHRIE SMITH, b. 1909: "Young Mulatto," oil. Lida Hooe Memorial Fund Purchase, 1945.



(Above) ED BEARDEN, b. 1919: "Storm on the Plains," watercolor. E. M. Dealey Fund Purchase Prize, Dallas Allied Arts Exhibition, 1944.



(Above) BARNEY DELABANO, b. 1926:  
"Shadowed Light," oil. Dallas Art Association  
Purchase, 1950.



(Above, left) DAN WINGREN, JR.: "Out  
of the Tunnel," oil. Dallas Art Association  
Purchase, 1950.



DeFORREST JUDD, b.  
1916: "Maguey," oil. E. M.  
Dealey Fund Purchase,  
Texas Annual Exhibition,  
1950.



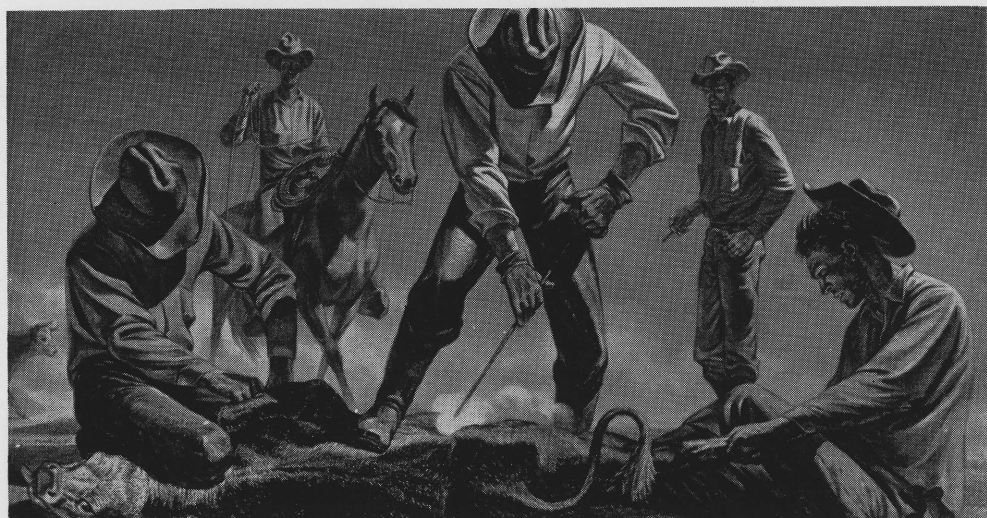
*A series of eleven paintings by TOM LEA, on the history of Western Beef Cattle, commissioned by LIFE Magazine and presented to the Dallas Museum of Fine Arts in 1950 by LIFE.*

*TOM LEA, b. 1907: "IV, Texas Longhorns," oil.*

*(Below) TOM LEA: "III, Wild Cattle of South Texas: Ancestors of the Longhorns," oil.*



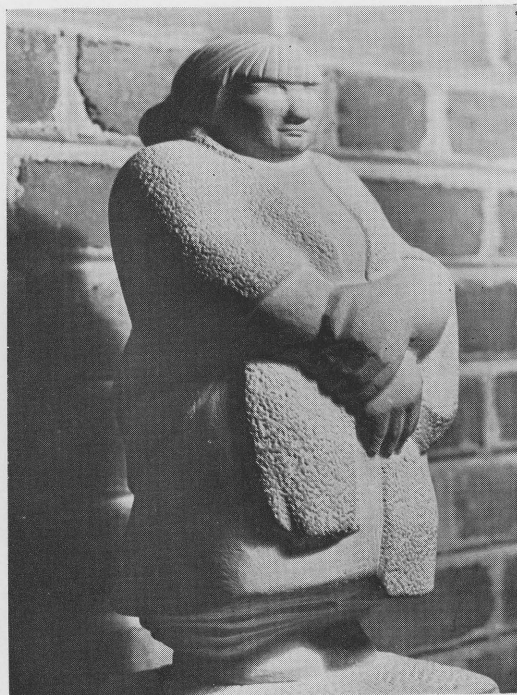
*(Below) TOM LEA: "VII, Roundup Time: Branding a Calf," oil.*



## Texas Sculpture

The small size of the Museum's collection of Texas sculpture reflects the inequitable balance between painting and sculpture which exists in American art. However, with sculptors now working in the ceramic and plastic mediums as well as in metal and stone — and with effective cooperation increasing between contemporary architects and sculptors, the field of sculpture is making greater contribution to exhibitions and adding interesting possibilities for the growth of museum's collections.

CHARLES UMLAUF, b. 1911: *"The Prophet,"* bronze. Mr. and Mrs. Tom Gooch Fund Purchase Prize, Texas Painting and Sculpture Exhibition, 1950.

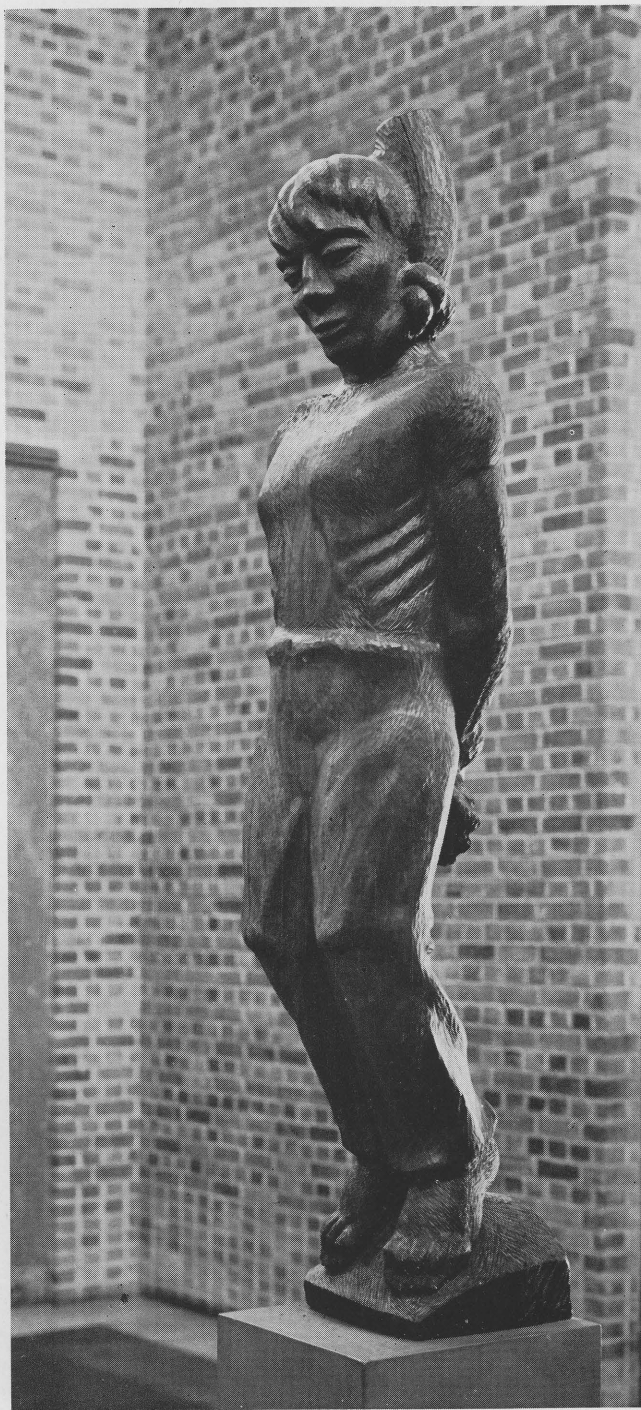
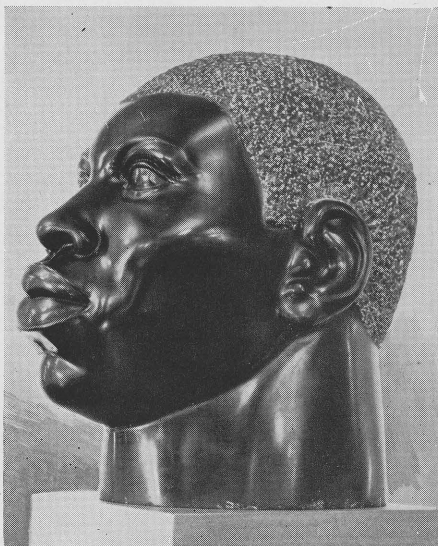


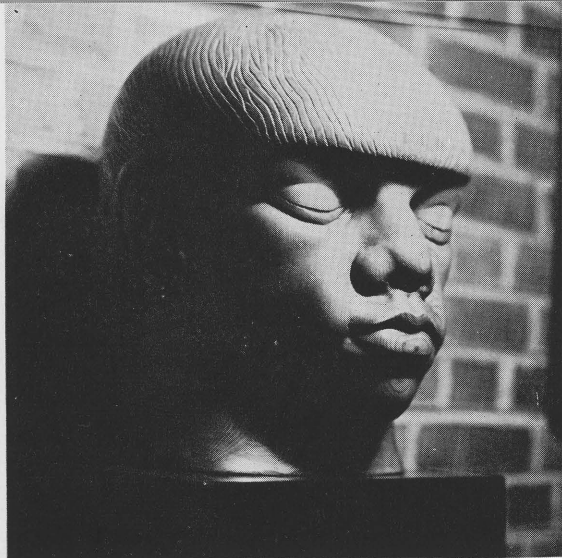
BESS BIGHAM HUBBARD, b. 1896: *"Crusita of Taos,"* limestone. Dallas Art Association Purchase, 1947.



OCTAVIO MEDELLIN, b. 1907: "El Aborcado," wood. Kiest Memorial Fund Purchase Prize, Dallas Allied Arts Exhibition, 1943.

ALLIE V. TENNANT: "Negro Head," black Belgian marble. Kiest Memorial Fund Purchase Prize, Dallas Allied Arts Exhibition, 1935.





*DOROTHY AUSTIN, b. 1911:  
"Noggin," wood. Anonymous gift,  
1933.*

*IONE FRANKLIN: "Young Mother," marble. Lida Hooe Memorial Fund Purchase, 1945.*





## Trustees of the Museum 1951-1952

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## The Museum

The Dallas Museum of Fine Arts was built in 1936 as a part of the Civic Center adjoining Fair Park. The annual average attendance is over 200,000. The Museum is maintained by annual appropriation from the City of Dallas through the Park Department. The operation of the museum is administered for the City by the Dallas Art Association, a civic art group founded in 1902. Museum membership is available to all at moderate cost and provides publications, admission to movies, lectures and other special events. For membership information and general administrative offices, call HARwood 4189. Admission to the museum is free at all times. Public transportation is by Second Avenue streetcar from downtown to the door of the museum.

## Hours of Admission

The Museum galleries are open Tuesday through Friday from 11 a.m. to 5 p.m. (also open Wednesday evenings from 6:30 to 9); Saturday from 9 to 5; Sunday from 2 to 6; closed Monday. Offices are open from 9 to 5 daily except Saturday, 9 to 1; closed Sunday and Monday.



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